October 1980, Number 69

The Delius Society Journal

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The Delius Society
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Cover Illustration

An early sketch of Delius by Edvard Munch reproduced by kind permission of the Curator of the Munch Museum, Oslo, Norway.

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Editorial

It is only appropriate that the first words in this issue should be ones with which to express our warmest thanks to the retiring editor, Christopher Redwood, in appreciation of the continued excellence of the Journal throughout the seven years of his editorship (incidentally the same period of office as held by the previous editor, John White). The twenty-seven issues that he has produced have been a notable achievement.

Members who were present at our Leeds AGM may recall some discussion concerning the future of the Journal. Printing and postage costs are of course very much the governing factors, and, despite the recommended increase in subscriptions taking effect from next April, it may be felt necessary in the future to reduce the number of issues per year (while possibly at the same time slightly increasing it in size). The Journal necessarily absorbs most of the Society's income as members will appreciate, and a reduction in the number of issues could even free some capital to finance other worthwhile Society activities, though this is merely speculation at this stage. But at that meeting there was also some suggestion of having instead one annual issue of a more 'scholarly' nature with less of the ephemeral matter which could be absorbed into a regular 'newsletter' supplying members with topical information. This idea, also under consideration, has not yet won general approval. A change of editor should not automatically demand a change of policy. Indeed, to maintain the existing high standards of the Journal set by our retiring editor is surely a sufficient challenge in itself. Yet in view of what was said at the AGM and since, one needs to be satisfied that the existing format of the Journal best serves the interests of the members, especially those who are unable to attend our London and branch meetings and for whom the Journal is therefore their only regular form of contact with the Society. Any change should be with the general approval of the members and, remembering that our Society has a social as well as a musical function, any views or suggestions with regard to the Journal's content, format or frequency would be heard with interest. Vox populi, vox Dei!

A welcome announcement at the AGM was that Vernon Handley has accepted our invitation to become a Vice President. Mr Handley's work for Delius is too well-known to require much comment here. Most of the choral works and a good many of the others have appeared in his Guildford concerts since his appointment as Director of Music there in 1962. (He is to conduct the Violin Concerto at Guildford in April – see *Forthcoming Events*.) Mr Handley has twice spoken most entertainingly to the Society at our Holborn meetings, and members will know his two all-Delius records (ASD3777 and CFP40304). We warmly welcome the addition of Mr Handley's name to an already distinguished list of Vice Presidents.

On behalf of the Society a letter of thanks was sent to the Controller of Music, BBC, for the inclusion of the Cello Concerto and *Sea Drift* in this year's Promenade Concerts, at the same time pointing out that the Concerto was not in fact receiving a first Prom performance as Beatrice Harrison played the work with Sir

Henry Wood on August 29 1929 at a Promenade Concert. This year's soloist, Julian Lloyd Webber, first played the work under Vernon Handley in a 1973 broadcast and is shortly to play it again (his fourth performance) with him and the BBC Northern Symphony Orchestra. Julian Lloyd Webber can also be heard in a Wigmore Hall recital on November 19 when he will be joined by our President, Dr Fenby, in a performance of the Delius Cello Sonata. With its enterprising programme, it is hoped that this concert will receive our fullest support (see *Forthcoming Events* for further details).

Two books which may have escaped the scrutiny of members contain sufficient of Delian interest to deserve a mention here. Christopher Palmer's *Herbert Howells: a study* (Novello 1978) includes Howells' brief account of how he was introduced to Delius by Sir William Rothenstein in 1929 at the Langham Hotel and found him 'eaten up by cynicism and bitterness, chiefly towards the English ...' Howells is quoted in the book as having a great liking for the music of Delius, and he was presented with a signed copy of *Appalachia* by its composer. Copies of Lionel Tertis's *My Viola and I* (Elek 1974) may with luck be found remaindered at a much reduced price in some London shops. A reworking of an earlier book, *Cinderella no more*, it is of particular interest because of Tertis's account of his visit to Grez and for the details he gives of the several viola transcriptions he made of Delius's works: the Double Concerto, *Caprice and Elegy*, the *Serenade* from *Hassan*, and Violin Sonatas Nos 2 & 3. All have been published (by Augener, Boosey & Hawkes, Universal and Galliard respectively). From Malcolm Walker's discography included in this book we learn that Tertis recorded his version of the Violin Sonata No 2 with Evlyn Howard-Jones on October 4 1929 but unfortunately it was not issued. However, three days later he recorded the work again, this time with George Reeves in a two-record set that *was* issued, and the same day as a fill-up he recorded the *Serenade* from *Hassan.*

With any mention of *Hassan* one immediately associates Delius's incidental music with Flecker's play. But as far as the verses are concerned this was not a unique association for there are at least two other settings of *The Golden Journey to Samarkand* – by Granville Bantock and by Graham Godfrey, both for unaccompanied chorus. Whereas the Delius version of course leaves much to be spoken by actors, these two are rather more extensive choral settings of the final scene to *Hassan* (first published in a collection of poems in 1913). The Bantock and Godfrey settings were probably first performed before Delius's. According to Myrrha Bantock's listing in her book on her father, the Bantock setting was first performed in 1922 and published the following year. The Godfrey version was published in 1922 and differes in that in addition to the familiar refrain it uses a variant 'We make the golden journey to Samarkand'. One wonders whether there are any other contemporaneous settings of the verses from *Hassan.*

Performances of Delius's Double Concerto are rare enough occasions, but an event even rarer still is a performance of Tertis's arrangement of this concerto for violin and viola which can be heard in London on November 18 at St John's, Smith Square. The Kensington Symphony Orchestra is conducted by Leslie Head who in 1975 gave a performance of Tertis's arrangement for viola of

Elgar's Cello Concerto and the year before conducted another Delius rarity, *Paa Vidderne.* Before the concert on November 18 a previously unperformed fanfare from Havergal Brian's opera *The Cenci* will be played in memory of Reginald Nettel who died earlier this year and of whom an appreciation appears elsewhere in this issue. Another death it is a sad duty to report is of an American member from New York, Mr Robert Pecore, a blind gentleman who had been made an honorary member.

Those who attended the Delius Society weekend at Norwich last autumn will be delighted to learn that Mr Reg Serpel who was with us on that occasion was awarded the MBE for his services to industry as an inventor in the 1980 New Year Honours List. We ask him to accept our belated congratulations. Our congratulations also to another member, Dr William Reed, whose *Scherzo* for orchestra was broadcast by Ashley Lawrence and the BBC Concert Orchestra in August. This was its third performance, the first being given by Basil Cameron at the 1942 Proms. Dr Reed is Director of Music at the Westminster Theatre Arts Centre where he organises lectures and recitals. Though too late for advanced notice, to mark his 70th birthday the BBC are broadcasting his early Fantasy Piano Quartet on October 16, together with the Piano Quartet by his teacher, Herbert Howells, who is 88 this month. Also, due to be broadcast on November 24 is Dr Reed's *Six Facets* for orchestra, a work first conducted by Leslie Heward.

Part two of Rachel Lowe's *Documenting Delius* appears in this issue and shortly to be published by the Delius Trust (and printed by Scolar Press) with the permission of the Grainger Museum Board of the University of Melbourne is her *Descriptive Catalogue with check-lists of the letters and related documents in the Delius Collection of the Grainger Museum, University of Melbourne, Australia.* This will be a limited edition of 500 copies distributed by Boosey and Hawkes and retailing at about £12. Rachel Lowe's two articles in *Studies in Music* (the summaries to which have appeared in the Delius Society Journal) arose out of the problem she encountered in dating the letters from the period 1914-1919.

Recent record releases have included the three violin sonatas performed on ASD3864 by Yehudi Menuhin and Eric Fenby, *The Magic Fountain* conducted by Norman Del Mar on BBC Artium 2001 as announced in Journal 67, and Beecham's 1957 *Songs of Sunset* newly available in stereo for the first time on SXLP30440 together with Bantock's *Fifine at the Fair* reissued in mono. Of the other reissues, two have been on EMI's *Greensleeve* label. On ESD7092 the LSO under Barbirolli play the *Irmelin* prelude. *A Song of Summer* and *The Walk to the Paradise Garden* as well as works by Bax and Ireland, while on ESD7088 Norman Del Mar conducts the Bournemouth Symphony Orchestra in the *Air and Dance*, Warlock's *Serenade* (for Delius), and works by Elgar and Vaughan Williams. To coincide with the recent philatelic issues depicting four deceased British conductor knights, Beecham's versions of the *Cuckoo* and *Sleigh Ride* have re-appeared on HMV STAMP I *The Stamp of Greatness*, though the overall selection may not receive everyone's stamp of approval. As we go to press OUP have announced a two-record set of English Songs by Delius, Gurney, Vaughan Williams and Warlock, performed by Ian and Jennifer Partridge on OUP 155-6.

On a rather different note, the following information was kindly supplied by Gilbert Parfitt, Chairman of the National Federation of Gramophone Societies, who writes that 'among the oddities that come our way is an EMI record, No EMA794, called "Never for Ever" featuring Kate Bush. In consists of several "numbers" with varying titles, one of which reads "DELIUS (a song of summer)". Underneath this are printed what one imagines to be the words of the song (if song it be!) thus:

Ooh, he's a moody Old Man,
Song of Summer, in his Hand,
Ooh, he'a a moody Old Man,
In his hand . . .
Hmm.

To be sung of a Summer
Night on the Water
Ooh, on the Water . . .
'In B,Fenby'

'Among the performers one is listed as 'Paddy Bush – Delius, sitar". One wonders what it is all about and how Delius came to find himself in such company. Needless to say it is impossible to make out the words.'

No doubt after reading the foregoing verses most members will be in need of a restorative and we are grateful to Mr Leslie Bond for bringing to our notice the poem reprinted below by Robert Louis Stevenson about the village of Grez-sur-Loing. While it is hardly a distinguished poem (its authorship apart), it has qualities that one may consider lacking in the former verses!

Finally, several members had expressed a wish to see a change from the Kapp-derived cover illustration which too strongly perpetuated the image of Delius in his last years. At the risk of going to the other extrme, the new cover is a drawing by Edvard Munch from about 1890 which also appears in Lionel Carley and Robert Threlfall's *DELIUS A Life in Pictures.* The editor is indebted to Arne Eggum, Curator of the Munch Museum, Oslo, for granting us permission to use the drawing, and also to Lionel Carley for supplying a copy to enable us to reproduce the sketch on the cover.

Reginald Nettel (1899-1980)

A Personal Memoir by Lewis Foreman

Reg Nettel was a Staffordshire man through and through, and recorded the musical history of his county and of the working people of the Midlands and the North in a number of books. Born in Leek, Staffordshire, he grew up in Burslem (made famous by Arnold Bennett as one of the 'Five Towns') now part of Stoke-on-Trent. Leaving school at thirteen and apprenticed to be a printer, he was wounded in the Great War while in Flanders. Music was a continual companion and he learned the violin, later changing to viola, and played in and later became secretary of the North Staffordshire Symphony Orchestra. All this is the stuff of his books which fill a unique corner of the library.

Delians will probably best remember the Delius chapter in his first book, *Music in the Five Towns,* which describes the impact of Delius on the Potteries' choirs and their place in giving some of the early performances of *Sea Drift* and *A Mass of Life,* all in tonic sol-fa. 'Those were the days,' wrote Nettel, 'when choristers would cheerfully attend rehearsals four or five evenings a week, some of them travelling considerable distances with transport facilities that would today make us shudder. The Honorary General Secretary of the choir, Mr Arthur Bailey, lived as far away as Rode Heath in Cheshire.' Nettel was then writing in his early forties and in the middle of the Second War. Yet in the dedication of that book, 'to Havergal Brian', he states his belief in a greater Staffordshire man whom he was beginning to champion, a championship that quickly revealed itself in his second book a year later, *Ordeal by Music.*

Not all Reg's books are as well known as those two early ones, though he published a succession of them over the ensuing years: a true inspiration to all who attempt to write at evening while having a full-time job in the day-time as he did. It is instructive just to list Reg's books for they reveal his range of interests and his pioneering of a subject – social history of music – that has really come of age since he laid the groundwork: *Music in the Five Towns (1840-1914): a study of the social influence of music in an industrial district* (1944); *Ordeal by Music: the strange experience of Havergal Brian* (1945) – rewritten as *Havergal Brian and his Music* (1976); *Sing a Song of England: a social history of traditional song* (1945) – revised as *A Social History of Popular Song* (1969); *The Orchestra in England* (1946, revised 1956); *While the orchestra assembles: a simple introduction* (1949); *To Soothe the Savage Breast* [an anthology] (1950); *Music* (Workers Musical Association 1950); *The Englishman makes Music* (1952); *Seven Centuries of Popular Song: a social history of urban ditties* (1956); *Santa Claus* (1957); *Great Moments in Music* (1958); *Christmas and its Carols* (1960); *Folk Dancing* (1962); *Journeys of a German in England* [his translation of Moritz's *Reisen eines Deutschen im England im Jahr 1782*] (1965); *North Staffordshire Music* (1975). At his death were left an unpublished life of Sir George Grove and a wide-ranging study of Dibden which he was busy condensing from the projected three volumes into one.

He retired to Lechlade in Gloucestershire but never lost his interest in his native county or the music of the people, and in his last published book he came full circle. Reginald Nettel was a scholar who acquired his learning in the real world rather than from books and who wore his erudition lightly, yet no-one should be deceived into thinking his stature slighter than it was. He would often send me offprints of his latest scholarly article, a typical one being 'Folk Elements in Nineteenth Century Puritanism' published in *Folklore* in 1969. Now the unthinkable has happened: Reg is no more. But his influence lives on, for he was a notable pioneer to whom we have to keep returning if we are at all interested in the social history of music in our country in the hundred years preceding the Second World War.

GREZ IN VERSE

A Poem by Robert Louis Stevenson

Know you the river near to Grez
A river deep and clear?
Among the lilies all the way,
That ancient river runs today
From snowy weir to weir.

Old as the Rhine of great renown
She hurries clear and fast,
She runs amain by field and town
From south to north, from up to down,
To present and from past.

The love I hold was borne by her,
And now, though far away,
My lonely spirit hears the stir,
Of water round the starling spur
Beside the bridge at Grez.

So may that love for ever hold
In life an equal pace;
So may that love grow never old,
But, clear and pure and fountain cold,
Go on from grace to grace.

MARGOT LA ROUGE

by David Eccott

Part One: Background and Libretto

After completing *A Village Romeo and Juliet* in 1901, Delius began to look for new subject matter on which to form another opera. A few projects were considered but, for one reason or another, rejected. Eventually a subject was chosen under circumstances which were rather unusual for Delius.

Sonzogno, a Milan publishing house, were at that time sponsoring an international competition (Concorso Melodrammatico Internationale). Delius, realising the long term possibilities of winning such a competition, took what he considered to be an appropriate subject and the end result was a one-act melodrama entitled *Margo La Rouge.*

A small historical detail hitherto incorrectly reported needs to be rectified here. All of Delius's biographers have stated that Sonzogno were following the lead of their rival firm Ricordi which had held a similar competition some twelve years previous and which was won by Mascagni's *Cavalleria Rusticana.* The truth is that it was Sonzogno and *not* Ricordi that sponsored the earlier composition.[1] Sonzogno held three competitions altogether: one in 1883, a second in 1889 when Mascagni was the victor, and a third in 1904 when Delius was among the candidates. The fact that Delius entered a competition held by the same publisher that had, almost overnight, rescued Mascagni from oblivion, may further explain his motivations and could also suggest that he was not as flippant over the opera as some commentators would have us believe.

The precise dates during which *Margot La Rouge* was written are not known, although the traditional dating, following Heseltine's list,[2] has always been 1902. However, the following extracts of correspondence from Delius to his wife help to pin down the development of the opera's composition more precisely. The first, written during the spring of 1902, reads: 'I am hard at work on "Margot la Rouge", and have already sketched two scenes. I wonder what you will think of the libretto. I may make something good of it after all.' Then on June 3rd 1902 Delius reports: '. . . I am nearly at the end of my opera and shall have done in three or four days.' Later the same month the news was 'My opera (Margot) was quite finished on the 6th June.'[3]

As is well known, *Margot La Rouge* was unsuccessful in the competition and the work has been dismissed by many of the composer's biographers in a single paragraph. These are not necessarily unjust dismissals as *Margot* is not a major composition, but scrutiny of the surviving vocal score reveals that the opera deserves detailed study. Before doing this, however, a brief look at certain personalities connected with the opera is desirable.

Since early 1894 Delius, then living in Paris, had become increasingly involved with a circle of friends that encompassed such colourful figures as Gauguin, Munch and Strindberg. At the centre of this somewhat Bohemian circle was William Molard and it was at his home that many musical gatherings and im-

promptus took place. It was almost certainly through these that Delius made the acquaintance of the Gaston-Danvilles and Maurice Ravel. Little is known concerning the Gaston-Danvilles and it is only recently that Lionel Carley unearthed the fact that Berthe Gaston-Danville was the librettist of *Margot La Rouge*[4]: the one name claiming this credit on the vocal score being that of Rosenval – her pseudonym.

The fact that Delius commissioned Ravel to make the piano transcription[5] of *Margot* is a fact often overlooked even by the French composer's biographers. At the time of making this transcription Ravel was 27 years of age but it was by no means undertaken as a prentice task. Ravel had entered the Conservatoire in 1887 as a piano student and by 1895 he had composed his *Menuet Antique* and the *Sites Auriculaires.* The first movement of the latter work was subsequently orchestrated and incorporated into the famous *Rapsodie Espagnole* as the Habanera. In 1899 the now well-known *Pavane pour une Infante defunte* was written and 1901 produced the masterful and forward-looking *Jeux d'eau.* At the same time as Delius was entering the Sonzogno competition Ravel was also embarking on a series of what were to be fruitless attempts to win the coveted 'Prix de Rome'. Entries in 1901, 1902 and 1903 all failed and this train of events led to the scandal now known in musical history as 'L'affaire Ravel'.

The two composers became cordial friends and, as can be seen from their surviving correspondence, obviously had admiration for and understanding of each other's music. However, the style of the music in *Margot La Rouge* and also the nature of the libretto have bothered quite a few of Delius's later admirers. We shall study the libretto first. Since a full synopsis of the libretto has never been published it is worth examining here in some detail. It is also fitting that we should become familiar with the story as we shall soon be dealing with the music woven around this little tale.

Scene One is set, as indeed is the whole opera, in a café in a street somewhere in Paris. It is a late spring evening and a small group of Parisians are exchanging jovialities over a few glasses of wine. The group are soon joined by a young woman (Lili Beguin) but no sooner has she arrived when one of the other girls (Nini) begins to tease her about her affections for 'the Artist'. The Artist, we learn, is the latest lover of the notorious Margot. Lili becomes annoyed with all the jibes and a scrap between Lili and Nini is only prevented by the intervention of one of the men, Totor, who leads Nini and the others away from Lili.

Scene Two. Lili, now alone, gives vent to her dislike of the spiteful Nini and her jealousy of the glamorous Margot. Consoled somewhat by the tavern's 'patronne' she sings of her love for the Artist.

Scene Three. A sudden downpour brings the others running back into the shelter and gaiety of the café where they once again begin their merriment. In the middle of all this Margot herself enters. She is invited to join in the fun but, proud and aloof, she prefers to sit alone rather than mingle with the common dancing girls. At this the others, spurred on by Lili, begin to gossip about the amorous adventures of the red-headed beauty, but to no avail.

Scene Four. The persistent rain brings three soldiers into the cafe who are soon approached by some of the girls. However, the one who attracts their

attention is Margot sitting alone at the back of the room. One of the soldiers (Sergeant Thibault) is particularly engrossed with her, saying she reminds him of a girl he once knew, and he begins to reflect on her beauty and reminisce over his long-lost love. He asks the woman's name and is told that it is Margot. When his two companions decide to leave, Thibault remains behind, determined to pursue his suspicions further.

Scenes Five and Six.[o] Hesitantly Thibault approaches Margot and a conversation between the two begins. Thibault tells Margot of how she reminds him of his lost sweetheart, a girl of seventeen who one cold December night five years ago disappeared from her village. When Margot asks the girl's name, Thibault says it was Marguerite. 'That's the answer I expected', teases Margot. Thibault becomes more and more certain that Margot is his love of five years ago and he tenderly reminds Margot of her true name once again. 'Margot! I am Margot, didn't I tell you?' is the blunt reply. Thibault is persistent and tries to take hold of Margot. She struggles but gives in to his advances and to the truth but, in the same breath, tells him that she now has a new love. 'Tell me honestly, do you really love him?' A hesitant but definite 'No' is the reply. Reunited the lovers now reflect on their past endearment and in an impassioned duet swear everlasting love.

Scene Seven. The moment of tenderness is rudely swept aside by the arrival of the Artist who has been brought to the scene by Lili Beguin. A fierce encounter follows with all members of the quartet indulging in the heated argument which ends with Margot proclaiming her love for Thibault and her hatred for the Artist. In a state of bitter and furious anger the Artist lunges at Margot with a knife but Thibault steps in between them and receives the fatal wound himself. The Artist mocks the fallen hero but Margot grabs hold of the bayonet of her dead soldier and plunges it into the heart of the Artist. Lili rushes out of the tavern and quickly returns with the Gendarmerie. There is a moment of silence, and then the question 'Where is Margot La Rouge?' Margot, kneeling over Thibault's body, looks up at the Brigadier of the Gendarmerie and, showing her blood-stained hands, numbly confesses, 'La Rouge?' As you see, it is I!' Here the opera ends, with both Thibault and the Artist lying dead and Margot's fate now certain.

The plot is certainly far removed from Delius's usual sources of inspiration but, as Beecham points out, it is not so much the rather sordid finale (which after all is no worse than the sort of thing to be found in a dozen other stage pieces) but rather the slow development of the story which mars its sustaining power. Also we should remember that while a rather notorious Paris cafe is a far fling from the scenic richness of Florida, the wide open spaces of the Norwegian mountains, and certainly does not incorporate a dreamy halcyon summer's day, Delius was nonetheless highly sensitive to atmosphere and having spent the last ten or so years in the French capital must certainly have glimpsed the interior of a similar such establishment on more than one occasion. In 1899 Delius had already paid tribute to the city which he knew and loved in the form of a tone poem for orchestra, *Paris: Song of a Great City.* So there seems no reason to suppose that the location of *Margot* should be at all alien to him. There is also

a theme in *Margot* which expresses itself in virtually all of Delius's large scale vocal compositions – that so often yearned for yet fully realised ultimate conception of love between man and woman. There is no doubt that *Margot La Rouge* utilises this 'motif' although it is certainly not the prime example of its rendition in Delian terms.

However, the real test of any opera, regardless of weaknesses or shortcomings in the libretto, is whether the music can stand alone and captivate the interest and imagination of an audience. The answers to these questions are best left until the second part of this article in which the music will be discussed.

Whatever the subsequent views of others, and despite the work's failure to compete successfully for the Sonzogno prize, Delius himself seemed to be in no doubt that *Margot* still had the chance of a small future on the stage. Fritz Cassirer, the German conductor and friend of Delius, intended to give a performance of *Margot* in the same season as the first performance of *A Village Romeo and Juliet* (1906-7) at the Berlin Comic Opera. A German translation was even discussed.[7] Consequently the vocal scores of both operas were lithographed in 1905 by the firm of Levy-Lulx, Paris. It is this lithographed vocal score that is extant today. The full score of the opera is lost and remains untraced. Although the intended Cassirer performance did not materialise (Cassirer discarded the idea in July 1905), Delius decided that the London musical establishment might hold the key to a production of his opera. On December 15th 1907 the lithographed score was sent to John Coates[8] accompanied by a letter which reads: 'I send you today a one-act music-drama 'Margot La Rouge' . . . Perhaps you would translate it. There is a splendid part in it for you. Look it over. My music does not sound well on the piano – so I warn you! But it will be very effective when played.' This project, alas, came to nothing but even as late as 1913 a letter written by Frederick to Jelka from Vienna on October 25th suggests that Delius still had hopes for his unfortunate oeuvre: 'Send 'Margot La Rouge' to Hertzka[9] as he will have it performed in Feb–March and will also edit it. I shall then have a look at the score when I come back and decide.' As far as we know, this was the final fruitless attempt to secure a performance of *'Margot La Rouge* and it was to be another nineteen years before the composer again turned his attention to it.

In 1932 the now blind and paralysed composer decided that something could still be made of the luckless opera. His first idea was to find a new libretto and thus drastically revise the score, but Delius eventually felt it better to select those passages that particularly appealed to him and use words from Walt Whitman which were compiled for him by Robert Nichols. The music chosen derives largely from the love scenes (V and VI) plus a little from scenes I, II & IV, and, through dictation to Eric Fenby, completely new vocal lines were composed. The result was the work which we know today as the *Idyll* for soprano and baritone soloists and orchestra. Fenby has said that the orchestration of the *Idyll* is the same as that in *Margot* – therefore the original full score must still have been around at this late date.

In the same way that the best moments in *Margot* were prised out of the original and skilfully woven together, the new words underwent similar treatment by Nichols. My own research has shown that the Whitman words were

taken from a whole series of unrelated poems. In some cases one or two lines alone have been lifted from a particular poem. The main bulk is drawn from a set of sixteen poems for which the collective title is *Children of Adam.* The relevant poems[10] are:

No 2 From pent up aching rivers (1860)
No 6 One hour of madness and joy (1860)
No 7 Out of the rolling ocean the crowd (1865)
No 9 We two, how long we were fool'd (1860)
No 13 Once I passed through a populous city (1860)
No 14 As Adam early in the morning (1867)

Two poems from *Songs of Parting*[11]

No 1 As the time draws nigh (1860)
No 3 Ashes to soldiers (1865)

and from *From Noon to Starry Night:*

No 22 A Clear midnight (1881)

Out of this strange conglomeration Robert Nichols succeeded in producing an entirely new poem of which even Whitman himself would have been proud. It is also a poem which offers a far greater realisation of Delius's eternal theme of the failings and shortcomings of love; and it is this, together with the uninterrupted beauty and flow of the *Idyll's* music, that has until now yielded a prima facie case against the revival of the original opera. The loss of the full score and the adverse views of Beecham[12] concerning the opera have done little to whet our appetite.

But the latest development is the most welcome news that Eric Fenby himself has reconstructed the orchestration of *Margot La Rouge.* The interim period, during which we eagerly await a performance of Dr Fenby's work, provides us with an ideal opportunity to do some homework of our own and study the music of the opera. This, which in the light of present circumstances can only be beneficial in allowing us a deper understanding of the composition of *Margot La Rouge,* will be my objective in the second part of my article.

REFERENCES

1. All leading authorities (e.g. Grove, Ewen, Thompson) are in complete agreement that Sonzogno instigated the 1889 competition won by Mascagni. Edoardo Sonzogno (1836-1920) established the publishing company in 1874 and became popular through holding these competitions. The confusion concerning Ricordi has probably arisen from the fact that, when Sonzogno retired in 1909, the publishing rights of *Cavalleria Rusticana* were later taken over by Ricordi.
2. in *Frederick Delius* by Philip Heseltine (John Lane, The Bodley Head 1923)
3. Letters written by Ravel to Delius show that the former had the score in his possession and was working on the piano-transcription during the autumn of 1902. The opera was dispatched to Sonzogno the following year, the receipt for the work being dated September 4th 1903 and signed on behalf of the publisher. See Rachel Lowe's *Catalogue of the Music Archive of the Delius Trust, London* (Delius Trust 1974).
4. *Delius: The Paris Years* by Lionel Carley (Triad Press 1975).
5. Ravel's piano transcription is all that remains of the music as the full score has been lost. The Delius Trust possesses Ravel's original manuscript. A copy of the lithograph

of this is housed in the music library of the British Museum and contains some corrections and amendments.

6. The lithographed vocal score gives no indication as to where Scene VI begins. Rachel Lowe (op. cit. p.79) gives a pagination for this scene in Ravel's MS.
7. Rachel Lowe op. cit. p.78.
8. John Coates (1865-1941) was an English tenor and exponent of Wagner. He and Delius knew each other from their days at Bradford Grammar School.
9. Emil Hertzka (b. Budapest 1869 d. Vienna 1932). Hungarian music publisher and champion of contemporary music, he became Director of Universal Edition in 1907.
10. This is not a complete documentation. Some of the lines seem to be paraphrased from the original Whitman text.
11. Delius also used some poems from this set for his *Songs of Farewell.*
12. *Frederick Delius* by Sir Thomas Beecham (Hutchinson 1959, Severn House Publishers 1975).

ACKNOWLEDGEMENTS

I should like to thank Christopher Redwood for bringing to my attention a point concerning the libretto at the end of Scene VII. My thanks also to Stephen Lloyd for his careful and thoughtful editing and also for referring me to some additional correspondence for the quotation of which due acknowledgement is made to the Delius Trust.

Documenting Delius: Part Two

by Rachel Lowe-Dugmore

SUMMARY: NOVEMBER 1915 – DECEMBER 1919

[This is a summary of an article which appeared in *Studies in Music* (University of Western Australia) Number 13 1979. The summary to the previous article dealing with the period November 1914 – November 1915 (*Studies in Music* Number 12 1978) was printed in Journal 65. Copies of the articles may be obtained from Alfred Kalmus Ltd., 38 Eldon Way, Paddock Wood, Tonbridge, Kent TN12 6BE, priced £4.80 and £4.20 respectively.]

1915		
20 November	Returns to Grez-sur-Loing	
December	Visit to sculptor, Henry Clews, and his wife, Marie, in Paris.	
23 December	JD writes to MC of Percy Grainger's success with the Pf. Concerto in New York and of the two small orchestra pieces under Damrosch. 'Fred has begun work again'.	cf. PG/FD 2 Dec. GM
1916		
11 January	FD writes to PG: 'I have been working at the Requiem and have now completed it . . .'. He is reading the old Norse sagas again, especially 'Gretir'.	GM
January	Receives gift of Eugene Goossens' quartet and the Warlock song 'Curlew' from PH	FD/PH 22 Jan. 16 BL. Add. MSS 52, 547 f. 142 & 15 March f. 144 verso & 25 April f. 147
15 March	Sends to PH the amendments to the Double Concerto to be entered in the piano score & announces that he has finished copying the full score of the Requiem.	
11 May	Tells PH he has completed 2 mvts of the str. quartet and has begun the third.	BL. Add. MSS 52, 547, f. 151
26 May	Still at work on the quartet	FD/CWO DT
11 June	Announces the str. quart. is finished and a dance [*DR* No. 2] is begun:- 'Which I think is going to be good'.	BL. Add. MSS 52, 547, f. 152
Early July	Balfour Gardiner's 'call-up' has distressed him. [See also above, Add. MSS 52, 547, f. 153 verso.] Cannon heard all day in Grez.	JD/MC 13 July DT
23 July	Writing to PG speaks of 'my new string quartet' and 'my new Dance Rhapsody . . .' Jelka completes a mammoth preserving campaign against the winter. FD's main recreation all this year is assisting JD to make the garden productive of food.	GM
Early August	They stay with the Clews.	

	FD reads 'It was a lover & his lass' (Shakespeare) while browsing in HC's library.	
29 August	Jelka writes to MC for the words of the above poem for FD to set.	
	Between August and October the Clews interest influential Americans in New York and Philadelphia to further the cause of Delius's music.	
October	Delius, on PG's advice, decides to postpone all idea of visiting USA until the War is over.	JD/MC 5 Oct. DT PG/FD 14 Sept. GM
15 November	FD writes to PG to enlist his help towards first performances of unperformed scores in USA.	GM
	In addition to the Double Concerto (1915) and the three 'Elizabethan Songs' (1915) adds a fourth song (see above), the Violin Concerto, the String Quartet and A Dance Rhapsody No. 2.	
	Note: According to the printed copy, the Cello Sonata was also written this year, or at least begun.	
17 November	The String Quartet [3 mvts] performed-London String Quartet, Aeolian Hall, London.	
Winter 1916-17	Very severe and long with much hardship for everyone in that region. FD begins to write to friends in England to attempt to hire a house.	
1917		
31 January	Writes to Norman O'Neill and mentions seven new manuscripts which require performance when he returns to England.	Hudson, p.67.
	Despite the hard winter FD keeps very fit and active as well as working continuously at composition.	
10 February	Announces to PH the completion of the Violin Concerto and that he is busy on a new orchestral work [*Eventyr*].	FD/PH BL. Add. MSS 52, 547, f. 160-161.
	He is in a very happy mood and pleased with the weather, frost and sun, 'working wonderfully & taking long walks'.	
27 May	Announces to PH the completion of the new work: a 'ballad – Once upon a Time' [*Eventyr*] and that he has re-written the Quartet and added a Scherzo.	FD/PH BL. Add. MSS 52, 547, f. 163 verso (postscript)
	He lists the new works to be brought to England as:-	FD/PH BL. Add. MSS 52, 547, f. 163 & verso.
	Cello Sonata, Violin Concerto, Requiem, *A Dance Rhapsody* No. 2, the 'new ballad – Once upon a time for orchestra' and 'two small a capella choruses – To be sung on [sic] a summer night on the water'. [See	

	below:- a correspondence over title.] These last vocal items were, according to the score, composed '(late Spring) 1917'.	
7 June	Grainger's *The Warriors* performed at Norfolk, Conn. with dedication to Delius.	
3 July	JD writes to MC that FD has stopped working and is about to take a holiday in Brittany.	DT
6 July	FD leaves for Bagnoles (Orne), to take baths, on the advice of Dr Bas, having a weakness in right hand and legs. When he is able to walk again JD	JD/MC 23 July DT FD/JD GM 12 letters 1917
2 August	joins him for a holiday at Val André Brittany.	JD/FD GM 10 letters 1917
8 August	FD writes to Kennedy Scot from Grez about the wording of the title for the 'a capella songs' to be dedicated to him and the Oriana Choir.	*Delius* by Peter Warlock [Heseltine] ed. Foss (London, 1952), p. 166.
4-5 November	FD consults doctor again.	JD/MC
December	Flat-hunting in Paris as fuel stocks are low. This, and plans to leave for England, are unsuccessful.	letters of Autumn-Winter 1917 DT
1918		
January	The Deliuses appear to have stayed some time with, or in rooms with, a 'Me. M.' [Mersey?] in Paris and the last week of the month with Henry and Marie Clews.	JD/FD and JD/MC: see below.
30 January	A severe and widespread air-raid on Paris.	E. Hausser: *Paris au Jour le Jour . . . 1900-19.*
31 January	FD enters the Sanatorium Malmaison at Rueil on the outskirts of Paris.	FD/JD <31 January> JD/FD 'Friday morning' <1 February>GM
1 February	FD becomes an outpatient	JD/MC 'Friday' pmk 1.2.1918 DT and 1.2.1918 [evening] DT
late February–early March	Back at Grez, they have a 'Mrs. Mersey's little girl, nurse and cook to stay' and the Clews family also visit to rest after raids.	
15 March	JD writes MC that Delius is working again. The work in hand was *A Poem of Life and Love* for orchestra begun in 1917.	JD/MC DT et. seq.
April-May	The German offensive increases and moves south to the Marne again. The Clews family move to the Riviera.	
1 June	The Germans take Chateau Thierry.	
4-5 June	The Deliuses travel to Biarritz.	FD/PH BL. Add. MSS 52, 547, f. 166-169.
June-July	FD has Spanish 'flu; undergoes hydropathic treatment with much success; completes *A Poem of Life and Love;* and writes *A Song Before Sunrise* (for small orchestra).	Clews letters DT.

8-9 August	The Amiens-Montdidier victories reported. The tide begins to turn in the Allies' favour.	
12 August	The Deliuses return to Grez, via Bordeaux, staying in Paris on 14 August to see about visas for England. Back in Grez they pack and organise the house for occupation by the French army who had already commandeered it.	FD/CG 29 July BL FD/HC 21 August DT
[14 August?]	FD tells PH they expect to be 'in London between the 25 & 30 inst.'	FD/PH Add. MSS 52, 547, f. 171 [14 August?]
29 August	They leave Grez for Paris, staying with Henry and Marie Clews at their Paris house for two days [or more?]	FD/HC 21 August DT
31 August	Henry and Marie Clews witness the Deliuses' wills and their Rodin statuette is left in the Clews' care.	DT Transcript of draft L(K)C
31 August	*Brigg Fair* is played at the Queen's Hall Promenade Concert by Sir Henry Wood, who had, it seems, expected the Deliuses to arrive on 30 August [?]	HSW/MLM, p. 306, discussed in RLD/*SIM* 13, 1979
31 August	The Deliuses intended to leave Paris that day. If so, they must have met delays for it seems certain that they	RLD/*SIM* 13, 1979
3 September	arrived in London on Tuesday, 3 Sept.	
September	They stay at Sir Henry Wood's house, 4 Elsworthy Rd, NW3.	
[1] October	They move to a flat at 44 Belsize Gardens, NW3.	
31 October	Beatrice Harrison gives the first performance of the Cello Sonata: Wigmore Hall, accompanist Hamilton Harty.	*The Times,* 29 October and 1 November 1918
1919		
11 January	First performance of *Eventyr* at Queen's Hall. Cond. Wood. (This was Emma Calve's triumphal return to London.) At Wigmore Hall Beatrice Harrison gives the second performance of the Cello Sonata.	FD/HC, [Dec. 1918] DT JD/RG 14 January 1919 GM FD/PG 16 January 1919 GM *The Times,* 13 January 1919
30 January	First performance of the Violin Concerto at Queen's Hall. Royal Philharmonic Society's concert. Cond. Adrian Boult. Soloist: Albert Sammons.	*The Times,* 31 January 1919
1 February	Aeolian Hall. First performance of the revised String Quartet at the '94th Pop. concert' of the London String Quartet.	*The Times,* 1 and 3 February 1919
1 June	The Deliuses leave their flat, and after two weeks move to rooms at Sennen in Cornwall.	FD/PH 26 May. Add. MSS 52, 548, f.1 BL JD/PH 10 June. Add. MSS 52, 549, ff. 8-9 BL
22 July	JD travels to Grez via Paris to make inventory of damage to the house for the military authorities.	FD/HC 26 July DT FD/PH 17 July et seq. Add. MSS 52, 548, ff. 3-6 BL
22 July	FD hears from Mrs Schou in Denmark that *Fennimore and Gerda* is to be given its first performance in Frankfurt in the autumn.	FD/JD 22 July and 23 July GM

[28 July]	FD goes to London	FD/PH 18 & 24 July Add. MSS 52, 548 f. 5 & f. 6.
August	JD rejoins FD in London and they travel to Norway. After six weeks in Scandinavia they go to Frankfurt for a whole month of rehearsals.	JD/FD <26 July> and 28 July GM
21 October	First performance of the opera *Fennimore and Gerda* in Frankfurt am Main. (It had originally been projected for Cologne in the autumn of 1914.) Delius appears to have been entirely satisfied with every aspect of the production and performance. After Frankfurt's success the Deliuses resume their life in Grez.	
Early December	They visit London briefly to superintend plans for 1920:- the first performance of the Double Concerto, and of *The Song of the High Hills* (1911) and a re-staging of the opera *A Village Romeo and Juliet.*	
17 December	Back in Grez FD writes to PG a full description of the last three months' events and sends a cutting from the *Frankfurter Zeitung.*	GM

Legend

BL	British Library, London
GM	Grainger Museum, University of Melbourne
DT	Delius Trust
FD	Frederick Delius
JD	Jelka Delius
PH	Philip Heseltine
HC & MC	Henry and Marie Clews
PG	Percy Grainger
RG	Rose Grainger
CWO	Charles W. Orr
CG	Cecil Gray
RT:Cat.	Robert Threlfall's Catalogue
DR No.2	*A Dance Rhapsody* (No.2)
QH	Queen's Hall, London
Tomlinson	Fred Tomlinson, *Warlock and Delius* (London, 1976)
HJW/MLM	Henry J. Wood *My Life of Music* (London, 1959)
Hudson	Derek Hudson, *Norman O'Neill: A Life of Music* (London, 1945)
Kennedy	Michael Kennedy, *The History of the Royal Manchester College of Music* (Manchester, 1971)
RLD/*SIM* 12, 13	Rachel Lowe-Dugmore (Rachel Lowe) writing in *Studies in Music* (Western Australia) on 'Documenting Delius':- Part One: number 12, 1978; Part Two: number 13, 1979;

Note: On page 50 of the article to which this is a summary the 'further undated letter' (second paragraph) has now been tentatively dated by me as 'February or early Spring' 1918 rather than

'January' and so *'follows* the two letters from and to the Malmaison Sanatorium' rather than 'precedes' them, and has been catalogued as such. In the earlier summary (Journal 65) readers may add to their copies that the Violin Sonata 'No. One' usually known as (1905-1914) was completed at Watford that winter of 1914-1915.

All acknowledgements are to be found in Part One at the conclusion of the introduction to the earlier summary.

The 1980 Audio Awards

Two members of the Delius Society honoured

The Audio Award scheme was instituted in 1967 and was devised by Peter Gammond, then Editor of Audio Record Review. It was sponsored by the Composers' Guild of Great Britain, the Mechanical-Copyright Protection Society, the National Federation of Gramophone Societies, the National Music Council, the Performing Right Society and the Songwriters' Guild of Great Britain and since 1970 has been administered by Hi-Fi News and Record Review.

Former recipients of the award, which is made to people who have given valuable services to British music through the gramophone record (either as performers or technicians) include Sir Adrian Boult, Dame Janet Baker, Sir Colin Davis, Sir Peter Pears, John Williams and Julian Bream.

The presentations took place on 25th June in the Hungerford Room at the Royal Festival Hall, and the two awardees for 1980 were our Vice-President, Norman Del Mar and our member Richard Itter. The former is well enough known not to have to be introduced to members, but there are probably not many who know that Richard Itter practically single-handed inaugurated and continues to administer the production of records on the Lyrita label. He formed this company in 1959 and his catalogue now consists of some 250 records representing the work of no fewer than 50 British composers. It is taken for granted in the gramophone world that the name Lyrita is a guarantee of definitive performance and first-rate production.

The presentations were made by Paul Jennings in a typically amusing speech in the course of which he aired a few personal foibles and told one or two musical stories besides making the claim that he is one of the few people who have taken part in a performance of Carmina Burana on ice!

Responding, Richard Itter acknowledged the help he had received from many people and considered himself to be fortunate in having made so many friends in the musical and recording world. Norman Del Mar revealed that he still has a "gramophone" with a large external horn and continues to play his collection of 78s. He also has a good many LPs – but no stereo!

A large gathering enjoyed the hospitality of the sponsors, and there were no

fewer than five composers present: Arnold Cooke, George Lloyd, John McCabe, Nicholas Maw and Humphrey Searle. Also among the audience were Ursula Vaughan Williams, Leon Goossens, representatives of the musical world, the record industry and the BBC, and from the Delius Trust Major Norman Millar and our own Vice-President, Felix Aprahamian.

Gilbert Parfitt.

Visit to Limpsfield

On Sunday 15th June, the following members of the Society visited the Delius grave at Limpsfield: Mr Felix Aprahamian, Mr Rodney Meadows, Mr Derek Cox, Mr & Mrs Peter Lyons and Miss Collette Lyons, Mr & Mrs J Lubbock, Mr Gilbert Parfitt, Mr Paul Dallosso, and Miss Estelle Palmley, where we were joined by the Rev. Canon John Riggins (Rector of nearby St. Peter's Church) and Mrs Castle of the Churchyard Committee.

After a dull morning, with some rain, we were rewarded with a long interval of brilliant sunshine as we noted with admiration that the headstone had been cleaned and the lettering repainted by our member, Mr Ray Martin, who has

(from L to R) Miss E Palmley, Mr Rodney Meadows, Mrs Peter Lyons, Mr Derek Cox, Mrs J Lubbock, Mr J Lubbock, Mr Paul Dallosso, Mr Felix Aprahamian.
[photograph by courtesy of Gilbert Parfitt]

spent some time earlier in the year on this work with his wife, Detta, and their three children. Unfortunately Mr Martin was unable to be present to hear our appreciative comments, so we would like to record here the Society's gratitude to the Martin family for their voluntary service in refurbishing the grave, and for planting French marigolds among the heathers.

Cannon Higgins (who confirmed that he had attended the 'Mass of Life' at Fairfields on 17th May) said that the grave was visited regularly throughout the year "especially by Americans".

We then proceeded to the home of Mr & Mrs Parfitt at Orpington and a delicious buffet meal (the cooler weather meant that we could not have our usual tea in their lovely garden) after which we listened to recordings of "Arabesque" and "Songs of Sunset". Again, our warm thanks to our kind hosts, and to those members with cars who helped with transport.

Estelle Palmley.

Correspondence

From Ned Burgess, Cheltenham

I would like to put on record my thanks to the Delius Trust for the support given by them to the recent production of "A Village Romeo and Juliet" by English National Opera North.

The performance I attended at Nottingham on 19th June was most moving and enjoyable. Although the acoustics in the Theatre Royal were a little dry, I found the feeling and sound David Lloyd-Jones obtained from his orchestra and singers most excellent.

Yes, for me an unforgettable evening.

Forthcoming Events

November 18th at 7.30 p.m. St John's Smith Square, London

Delius's Double Concerto (in the arrangement by Lionel Tertis for violin and viola) with the Kensington Symphony Orchestra conducted by Leslie Head. The programme also includes George Lloyd's Overture *The Serf*, Bliss's *Two Studies for Orchestra*, Bantock's *Dante and Beatrice*, and Glazunov's *The Kremlin*. The soloists in the Double Concerto are Trevor Williams and Frederick Riddle.

November 19th at 7.30 p.m. Wigmore Hall, London

Cello recital given by Julian Lloyd Webber including the Delius Sonata (with Eric Fenby) and the Ireland Sonata (with Eric Parkin), and works by Britten and Bridge (the first London performance of his *Scherzetto*).

December 10th at 8 p.m. Royal Festival Hall, London

Royal Philharmonic Society concert including Delius's *The Song of the High Hills* and *Violin Concerto* (soloist Ida Haendel) with the BBC Singers, BBC Symphony Chorus and BBC Symphony Orchestra conducted by Gennadi Rozhdestvensky.

December 12th at 7.30 p.m. London

Delius Society meeting: An evening with Normal del Mar. Held at Room 7, Mary Ward House, 5 Tavistock Place, London WC1 (five minutes' walk from either Euston or Russell Square underground stations).

December 20th Zurich

The first night of Zurich Opera's *A Village Romeo and Juliet*, produced by Claus Helmut Drefe, designed by Jorg Zimmermann and Jan Skalicky, and conducted by Sir Charles Mackerras. The principal soloists are Gosta Winbergh, Ursula Reinhardt-Kiss, Werner Groschel, Howard Nelson and Joszef Dene.
Further performances have been announced for December 23 & 28; January 3, 7, 9, 15, 21, 23 & 30; and some to take place in February.

(Details of the proposed production of *A Village Romeo and Juliet* early next year at Darmstadt have not been received in time for publication.)

1981

January 21st at 8 p.m. Fairfield Hall, Croydon

Sir Charles Groves conducts the Royal Philharmonic Orchestra in Delius's *On Hearing the First Cuckoo in Spring* and *Summer Night on the River*, with works by Rossini, Chopin and Dvorak.

January 29th at 7.30 p.m. Holborn Public Library, London

Delius Society meeting: A Delius Birthday Evening with Dr Eric Fenby.

February 8th at 3 p.m. Philadelphia, USA.

A recital of Delius's songs by a new member, Anne Williams Allman at the Art Alliance of Philadelphia, 18th Street & Rittenhouse Square. Also the unveiling of a new oil portrait of Delius by Henry Allman.

February 18th at 8 p.m. Fairfield Hall, Croydon

Owain Arwel Hughes conducts the RPO in Delius's *The Walk to the Paradise Garden*, and works by Berlioz, Bruch and Elgar.

February 24th at 7 p.m. British Music Information Centre, London

Delius Society meeting: a programme presented by Lyndon Jenkins.

March 24th Town Hall, Birmingham

Delius's *Brigg Fair.* Simon Rattle conducts the City of Birmingham Symphony Orchestra.

March 25th at 7 p.m. British Music Information Centre, London

Delius Society meeting: Gerald Finzi and his Contemporaries. A 25th anniversary programme presented by Michael Salmon.

April 5th at 7.30 p.m. Royal Festival Hall, London

John Pritchard conducts the London Philharmonic Orchestra in Delius's *Brigg Fair,* and works by Rachmaninov and Sibelius.

April 11th at 7.45 p.m. Civic Hall, Guildford

Vernon Handley conducts the Guildford Philharmonic Orchestra in Delius's Violin Concerto (soloist Hugh Bean), and works by Ravel and Rachmaninov.

April 22nd at 8 p.m. Fairfield Hall, Croydon.

Norman del Mar conducts the RPO in Delius's *Brigg Fair*, and works by Schumann, Schubert and Bizet.

May 3rd Philadelphia, USA

Delius Society Philadelphia Branch AGM and dinner, with an all-Finzi commemorative concert.

With regard to London meetings, Holborn Public Library is in Theobalds Road, a few minutes' walk from Holborn underground station. The British Music Information Centre is at 10 Stratford Place (01-499 8567), opposite Bond Street underground station. Further details may be obtained from the Programme Secretary – Derek Cox, Highfield, Deanland Road, Balcombe, Sussex RH1 76LX (0444-83294).

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